1997-1998

Masses for Many Nations

University of Toronto Choirs
Doreen Rao, Director

featuring

Giles Swayne
Composer-in-Residence

The MacMillan Singers
Doreen Rao, Conductor

The University Concert Choir
Lori-Anne Dolloff, Conductor

The University Women's Chorus
James Pinhorn, Conductor

The University Symphony Chorus
Doreen Rao, Conductor

Saturday, February 28, 1998
8:00 p.m.
St. Basil's Church
50 St. Joseph St., Toronto

Presented with the support of

The British Council

About Tonight's Programme

The University of Toronto Faculty of Music welcomes tonight's featured guest **Giles Swayne**. With the generous assistance of the **British Council**, Mr. Swayne has spent a full week engaging our student conductors, composers, and choirs in an exploration of music and ideas that rest at the heart of our practice as performers, scholars, and teachers.

We are also pleased to welcome visiting American conductor **Lee Kesselman**, composer of the *Shona Mass*. Mr. Kesselman conducts Chicago's New Classic Singers, a professional choir based at the College of DuPage in Glen Ellyn where he serves as Director of Choral Activities.

Kathy Armstrong joins us from Ottawa where she directs Baobab Young Performers, a music/theatre ensemble for children, which she founded in 1995. Kathy is a graduate of the University of Toronto where she earned a Bachelor's and Master's degree in Music Education.

Tonight's programme celebrates the many different ways we seek sustenance, healing, and knowledge through music. Dedicated to the cultural diversity of choral singing as a way of knowing ourselves and the world around us, *Masses for Many Nations* suggests a certain unity that comes in the midst of diversity. From the traditional mass form of Haydn's student Sigismund Neukomm to the soul-searching, tension-filled duality between doubt and faith portrayed in *Petite messe solitaire*, the mass continues to guide the evolution of knowledge and faith.

Doreen Rao
Director of Choral Programs
University of Toronto Faculty of Music

Programme

I Austria

Mass in C — Sigismund Neukomm (1778-1858)

University Women's Chorus
James Pinhorn, conductor
Merry-Anne Hutton & Glynnis Ratcliffe, soloists

II Zimbabwe

Shona Mass — Lee Kesselman (b.1953)

University Concert Choir
Lori-Anne Dolloff, conductor

III South Africa

African Celebration — Stephen Hatfield (b.1956)

Combined University Concert Choir & Women's Chorus
Lori-Ann Dolloff, conductor
Kathy Armstrong, drummer

INTERMISSION

IV England, France & Ghana

Magnificat — Giles Swayne (b.1946)

MacMillan Singers
Giles Swayne, conductor

Petite messe solitaire *(Canadian Première)* — Giles Swayne

MacMillan Singers
Doreen Rao, conductor
University Combined Choirs, Lori-Anne Dolloff, conductor

dona nobis pacem (from *Missa Tiburtina)* — Giles Swayne

University Combined Choirs
Giles Swayne, conductor

The University of Toronto Faculty of Music Choirs wish to thank Fr. George LaPierre, Pastor of St. Basil's Church and his Congregation for their warm hospitality and kindness throughout the year.

Composer-in-Residence

Giles Swayne is one of the most eminent British composers of his generation. His creative work with children and his interest in African music and culture have profoundly influenced his music. After having lived in Ghana for some years, Mr. Swayne now resides in London. He was born in 1946 and grew up in Liverpool, where he learnt several instruments and wrote his first compositions. He later read music at Cambridge, where influences included Raymond Leppard and most notably, Nicholas Maw. On graduation, Giles Swayne studied at the Accademia Chigiana in Siena, Italy before returning to London to take up a scholarship in composition at the Royal Academy of Music. In 1971 his *Four Lyrical Pieces* for cello and piano were performed at the Aldeburgh Festival. The following year, his *String Quartet No. 1* was awarded the Greater London Arts Association Young Composers' Prize. The birth of his son was the inspiration for his first large orchestral work *Orlando's Music* premièred in 1976 by the Royal Liverpool Philharmonic Orchestra. This was followed by *Pentecost Music* (1977) premièred by the BBC Philharmonic Orchestra in 1981.

The late 1970s were spent composing and teaching in London: it was during this period that he developed his abiding interest in African musical techniques. He first heard the polyphonic and polyrhythmic music of the Ba-Benzélé pygmies of Central Africa in 1978, and in 1981/2 he visited Gambia and Senegal to study and record the music of the Jola people.

In 1982/3 the huge vocal work *Cry* for 28 amplified voices with electronic treatment, brought Giles Swayne's name to a wider public - it received a BBC Promenade Concert performance: at that time the first ever "Prom" to be devoted to one single work by a living British composer. The work has since been performed in the Netherlands and the United States. It received another Prom performance in August 1994 and was issued in 1994 on CD by NMC. During the early 1980s, Giles Swayne also composed scores for television.

Giles Swayne's interest in music theatre has strengthened in recent years. His first opera *Le Nozze di Cherubino* was composed in 1984, and in 1982 the Bournemouth Sinfonietta commissioned a work for children's voices and chamber ensemble based on an African folk tale - *The Song of the Tortoise*. He is currently working on an opera: *Hamlet* for Opera North in 1998/9. New works in 1995/6 seasons include *All About Henry* a string piece written to celebrate Purcell's tricentennial; a choral work with solo 'cello for Clare College Cambridge; a work for counter-tenor and organ, a major BBC commission for the millenium.

Both Giles Swayne and Doreen Rao will join the 1998 Faculty at The International Academy of Choral Music, August 9 to 17 in Parthénay, France where conductors from Canada, the United States, Great Britain and France will study and perform unaccompanied choral music of the 20th century.

Tonight's Conductors

Doreen Rao is Associate Professor of Music and Director of Choral Programs at the University of Toronto, Faculty of Music. As a member of the music education and performance divisions, Dr. Rao teaches graduate and undergraduate courses in conducting, voice and choral music education. She founded and directs the University of Toronto MacMillan Singers and regularly conducts the University of Toronto Symphony Orchestra and Chorus in a diverse repertoire of major works.

During her long association with the Chicago Symphony Orchestra, Doreen Rao served as assistant conductor of the Chicago Symphony Chorus under the direction of the late Margaret Hillis, her teacher and mentor. As conductor of the celebrated Glen Ellyn Children's Chorus, Dr. Rao prepared the talented young singers for concerts, tours, and recorded performances that won four Grammy awards and a Grand Prix du Disque under Sir Georg Solti, Margaret Hillis, and James Levine.

Doreen Rao's commitment to linking the standards of professional performance with the goals of music education continues in a wide variety of performance contexts including appearances with Canadian, American and European orchestras and choirs, advisory work for the National Endowment of the Arts and the Canada Council, and regular speaking and conducting engagements at national and international conferences throughout the world. Her innovative *Sing with the Symphony* concerts were introduced by the Toronto Symphony Orchestra during their 1994-95 season. This past season Dr. Rao conducted the Regina and North York Symphony Orchestras with guest choirs in their regular subscription series. In June she conducted the Festival 500 Choirs and the combined Windsor and Newfoundland Symphony Orchestras and massed Festival Choirs in the world premiere of Gary Kulesha's *Crossings.*

Doreen Rao is recipient of numerous awards and honours including the 1997 Phi Mu Alpha Sinfonia National Citation for "her significant and lasting contribution to the cause of American music". In a national tribute presented to her by the American Choral Directors Association the eminent American conductor Robert Shaw wrote: "the world of choral music owes her special thanks. She is preparing our future." Journalist Bronwyn Drainie described Doreen Rao as "a brillant artist and teacher...whose methods and materials could re-enerize the art of singing in our schools."

Dr. Lori-Anne Dolloff is Assistant Professor of Music Education at the Faculty of Music, University of Toronto, specializing in elementary music education and choral techniques. This is her third year conducting the University of Toronto Concert Choir. A graduate of the University of Toronto, Dr. Dolloff received a Ph.D. from the Ontario Institute for Studies in Education, where her doctoral work focused on paradigms for teacher education in choral music. She has taught music at pre-school, elementary, and middle school levels, and is the music director of the Mississauga Festival Choir, a 100 voice community choir dedicated to promoting a quality choral performance experience for singers of all ages and musical backgrounds. For the past twenty years, Lori Dolloff has served as organist and choirmaster at several Toronto area churches and continues to be active as a freelance organist.

James Pinhorn completed his Bachelor of Music in Vocal Performance at the University of Toronto. During a year of Special Studies in Elementary Education and Choral Conducting, Mr. Pinhorn served as the Assistant Conductor of the Concert Choir conducted by Doreen Rao. During that year he was invited by Dr. Rao to conduct the choir in a performance of *Sharon Fragments* at a gala concert honouring Canadian composer John Beckwith. That same year Mr. Pinhorn was invited by Robert Cooper to conduct the backstage chorus in three performances of Ravel's ballet *Daphnis et Chlöe* for the National Ballet of Canada. He served as conductor of the University Chorus at the University of Toronto for two years before accepting his present post as conductor of the University of Toronto Women's Chorus. Mr. Pinhorn was a guest conductor for two performances of the opera *Marina* for the Opera in Concert chorus in December 1996. He is currently a music teacher with the Scarborough Board of Education where his students sang the American and Canadian national anthems at Skydome in May 1997.

MacMillan Singers

Doreen Rao, conductor
Markus Howard, student conductor

Soprano	Alto	Tenor	Bass
Leslie Bradley	Michele Bogdanowicz	David Ambrose	Darryl Burton
Angela Brubacher	Christina Haldane	Thomas Castaldo	Casey Churko
Shannon Butcher	Caroline Kuehn	Solomon Douglas	Markus Howard
Kelly Campbell	Joy Lee	Mark Schaub	Matthew Leigh
Patricia Empringham	Alice Malach	Kevin Skelton	Marc Michalak
Emilie Frise	Rosemary McNaughton	Ian Speck	James Moffat
Heidi Gilbank	Marianne Sasso	Isaac Surh	Eldon Ng
Virginia Hatfield	Wendy Visser		Timothy Poon
Joni Henson			Stephen Roe
Anick Lamarche			Nicolas Zekulin
Maria Knight			
Maghan Stewart			

University of Toronto Concert Choir

Lori-Anne Dolloff, conductor
Elizabeth Kuehn, student conductor

Soprano	Alto	Tenor	Bass
Mary Aimoniotis	Georgiana Balanica	Matthew Humphreys	John Bryan
Melanie Caissie	(accompanist)	Carmine Lappano	David Carovillano
Joo-Yong Chong	Danielle Berry	Ben Lountchenko	Todor Kobakov
Yoo Mi Chung	Jane Fair-Falco	Eric Osborne	Francis Lee
Samantha Clarke	Kimberley Giffin	Greg Peterson	Philip Loosemore
Kristen Harris	Azusa Iwaki	Oleksiy Razumniy	Erik Loponen
Heidi Klann	Deborah Jonas	Paul Wisneiwski	Richard Marsella
Elizabeth Kuehn	Josephine Kong		Jamie Roblin
Tara Nadal	Claire Lee	Baritone	Frank Sinclair
Amelia Nurse	Tamara Loder	Raffi Altounian	Marty Smyth
Brigitte Reid	Adine Mintz	Darren Jahn	AlwinTong
Jennifer Smith	Cindy Saunders	Chris Kendy	Jordan Zed
Tracy Anne Smith	Laura Steele	Andrew Knevel	
Jill Varga	Saho Suzuki	Lawrence Lock	
	Vicky Watt	Jose Neglia	
	Jennifer Yeung	Jeff Schneider	
	Julia Yue (manager)	Craig Stevenson	

University Women's Chorus

James Pinhorn, conductor
Irina Angelov, piano

Soprano
Irina Angelov
Lindsay Cadieux
Arlene Chung
Julie Dawson
Merry-Anne Hutton
Mireille Lebel
Olivia Rallis
Glynnis Ratcliffe
Catherine Schwartz
Margarget Sheehan
Rachel Yoon

Alto
Katrina Asner
Jana Foley
Kristen Gilbert
Nadine Hines
Yin-Chieh Erica Huang
Yoo-Jin Grace Kim
Heidi Kim
Sarah Marlowe
Aylssa Michalsky
Corinne Prevost
Eliza Wong
Rebecca Yoo

University of Toronto Community Symphony Chorus

Doreen Rao, director
Adam Adler, student conductor

Soprano
Doris Adler
Rosemary Beattie
Lois Bradley-Bell
Julia Fong
Elizabeth Groskorth
Hedvig Korp
Geneviève Lafaury
Kelti MacMillan
Elsa Markus
Wendy Maxwell
Alison Michie
Lisa Mills
Fumiko Ouchi-Grafen
Constance Price
Sheila Toller
Sara Walker

Alto
Kathleen Brinkman
Michelle Dixon Parent
Patricia Fleck
May Loo
Sally Martin
Marlène Marwah
Pamela Maxwell
Suzanne Paterson
Nandini Sathi
Fredrika Scarth
Audrey Stacey
Angelique van Berlo
Peggy Wong

Tenor
Joaquin Espanoza
René Garcia
Tony Nam-Hai Leong
William Mighton

Bass
Tim Corson
Michael Griffin
Charles Principe

Programme Notes

Mass in C — **Sigismund Neukomm**

Sigismund Neukomm was born in Salzburg, Austria, on July 10, 1778. His principal teachers were Michael Haydn, in Salzburg, and his younger brother Josef, in Vienna. At about the age of 14, he became the honorary organist of the University of Salzburg Church, and in 1796 he became the chorus master of the Salzburg court theatre. At the end of March, 1797, he moved to Vienna where he became a pupil of Haydn with whom he studied for seven years. A strong bond of friendship developed between teacher and pupil, and throughout his long life, Neukomm always spoke affectionately of "Papa Haydn." While he was alive, Haydn entrusted his young friend with the keyboard arrangements of his oratorios *The Seasons* and *The Creation*, 43 Scottish folksongs (to be arranged for voice, violin, cello and piano, which until recently were believed to have been made by Haydn himself - although they had long been suspect because of certain musical weakness), as well as various symphonies which he arranged for piano and harmonium.

Shona Mass — **Lee Kesselman**

Shona Mass may be performed by treble, male or mixed voices. It is composed in the spirit of choral music the composer heard at the Episcopal Cathedral in Harare, Zimbabwe, in the summer of 1993. Shona is the majority tribe in Zimbabwe and its language. The text is the Shona translation of the opening section of the Gloria of the Mass Ordinary. *Shona Mass* is an original composition, but it is based on musical styles native to Shona culture and people. The rhythmic feel of this music is primary and can be enhanced through movement by the singers.

Composer and conductor Lee R. Kesselman joins us tonight from Chicago. He has been Director of Choral Activities at the College of DuPage in Glen Ellyn, a suburb of Chicago, since 1981. He is Founder and Music Director of the New Classic Singers, a professional choral ensemble. He also directs the DuPage Choral and College of Dupage Chamber Singers. A native of Milwaukee, he holds an undergraduate degree in piano and composition from Macalester College in Saint Paul, Minnesota, and a master's degree in conducting from the University of Southern California. In addition to teaching and composing, Mr. Kesselman is active as a conductor, pianist, clinician and adjudicator, and music director for a variety of opera and music theatre productions. He has taught on the faculty of Doreen Rao's Choral Music Experience Institute for Choral Teacher Education since its inception in 1986.

African Celebration — **Stephen Hatfield**

Text & Translation

Sikhalela izwe lakithi lona lizothawa ngamagalatshane.	*We are crying for our land, our country, that was taken from us by the robber-wolves.*
Zulu, Mxhosa, Msuthu, hlanganani.	*Zulu, Mxhosa, Msuthu (three of the main peoples of South Africa), come together! Unite!*
Lalela! Sithi jabula (no) Jesu!	*Listen! We say be joyful (with) Jesus!*
Knosi sikeleli Afrika.	*Lord bless Africa.*
Maliphakanyis uphondo Iwayo.	*Exalted be its fame.*
Yiva nemithandazo yethu.	*Hear our prayers.*
Nkosi sikelela.	*Lord, grant us the blessing.*
Thina silulutsah.	*We are the youth.*
	We say, play!
Sithi thandanza, Solly thandaza.	*Have a good time, Solly!*
	("Solly" is a person's name. Evidently the original song addressed a specific listener.)
Tshotsholoza Mandela.	*Go underground, get out of sight cunningly, Mandela.*
Shayinduku mfana.	*Use the stick.*
Uzokuzwa ngathi.	*You'll hear from us when we are ready.*
Xa sekulungile.	

dona nobis pacem — From *Missa Tiburtina* by Giles Swayne

Peace, and the sanctity of all living things. (Give us peace)
The dodo's waddle, the praying-mantis of the Bushman - they are gone forever. (Give us peace)
Tiger, elephant, hummingbird and whale must surely follow. (Give us peace)
Peace means sharing what we have while we still have it. (Give us peace)
Peace means helping our neighbours, not crushing them. (Give us peace)
Peace means understanding. It means balance. It means love. (Give us peace)
Above all, it means growing up. (Give us peace)
We cry to our unknown god: Give us peace, before it is too late.